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*Record Supplement*

*for*

*August, 1939*

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<b>BP</b>	Brunswick-Polydor	<b>NMQR</b>	New Music Quarterly Recordings
<b>BAM</b>	La Boite à Musique	<b>OL</b>	L'Oiseau Lyre
<b>BN</b>	Blue Note	<b>P</b>	Parlophone
<b>C</b>	Columbia (CM, Masterworks Set)	<b>PAT</b>	Pathé
<b>CdM</b>	Le Chant du Monde	<b>PD</b>	Polydor
<b>CPS</b>	Contemporary Poets Series	<b>SC</b>	Swarthmore College Recordings
<b>D</b>	Decca	<b>SEMS</b>	Société Edition de Musique Sacrée
<b>ERPI</b>	Erpi Picture Consultants (Bell Telephone Laboratories)	<b>T</b>	Telefunken
<b>FL</b>	Florilège	<b>TAC</b>	Theatre Arts Committee Re- cordings
<b>FRM</b>	Friends of Recorded Music	<b>TI</b>	Timely
<b>G</b>	Gramophone (H. M. V.)	<b>TC</b>	Technichord
<b>GSV</b>	Gramophone Shop "Varieties"	<b>V</b>	Victor (VM, Masterpiece Set)
<b>GT</b>	Gamut		
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Vol. II

## Record Reviews for August, 1939

No. 8

### BACH

Bach: Fugue in C Minor (No. 2 from Bk. 1 "Well Tempered Clavichord") & Frescobaldi: Gagliarda. (Both orchestrated by L. Stokowski.) Philadelphia Orchestra conducted by L. Stokowski. 10" disc. No. V-1985, price \$1.50.

Two well written orchestrations by Dr. Stokowski of organ compositions. The Bach Fugue is about the loudest recording we have ever heard. The Frescobaldi Gagliarda receives better treatment. On this side of the disc a very beautiful and almost organ-like tone is maintained. Despite the loudness of the Bach side this disc is to be recommended for the clarity of the recording.

Bach, W.F.: Kein Hälmlin Wäscht auf Erden. See Brahms: Sandmännchen.

### BEETHOVEN

Beethoven: Piano Quartet in D, No. 2—Rondo. See Walton: Piano Quartet.

Beethoven: Sonata No. 8, in G major, Op. 30, No. 3. Jascha Heifetz (violin) with Emanuel Bey (piano). 5 sides, 3-12" discs, Nos. V-15457/9S in Set VM-570, price complete with album \$5.50.

Listening to this set we are beset by mixed feelings. The main reason being because the results are in distinct variance with the appended note of Beethoven to Opus 30, which reads, "Three Sonatas for Pianoforte with the accompaniment of a violin." Well, the engineers must have decided that they would give "a new deal" to Beethoven, and the result, every one comes off poorly. The violin tone is over amplified and the piano is relegated to the small role of supporting instrument, with a none too good tone.

Last month a superior version of this Beethoven sonata was performed by Nathan Milstein and Arthur Balsam, CM-X137, on four sides while this new set takes five. Comparing these two versions, despite the coldness of tone noted last month, our conclusion is that Milstein and Balsam give a much finer performance for the gramophone than Heifetz and Bey in the present set which seems to have been recorded quite a while ago.

Beethoven: Variations on a theme by Mozart, "La ci darem la mano" (Don Giovanni). Lois Wann and Prior (oboes). & Engelbert Brenner (English horn). 4 sides 2-10" discs, Nos. MC-228/9 in Set MC-34, price complete with album, \$2.50.

Musicraft gives us advance information that this valuable addition to the lists of recorded music will be available at an early date.

### BLISS

Bliss: Sonata for Viola and Piano. Watson Forbes (viola) & Meyers Foggin (piano). 6 sides 3-12" imported discs, Nos. D-X233/5, price complete with album \$7.50.

This sonata is in three movements; *Moderato*, *Andante*, and *Furiant with Coda*, and was composed a few years ago for Lionel Tertis. It is not an easy work to understand, the last record with the *Furiant and Coda* will have the most appeal on the first hearing, but after a playing or two the seeming hardness of the modern lines will not stand out so strongly and considerable enjoyment will reward the listener. The lines of the compositions, and the "harmonic pungencies," which are present, are woven in a pattern of great imagination. Eric Bloom says that the secret of Bliss' musical imagination is a trained instinct which gives organic growth to his music.

The performance of the artists in this work is of a very high standard. The viola and the piano are well balanced and the recording is excellent.

## BRAHMS

**Brahms: Hungarian Dance No. 11 in D Minor.** See Granados: Spanish Dance.

**Brahms: Sandmännchen, No. 4—Volkskinderliedern.** & W. F. Bach: (a) *Kein Hälmlein Wächst auf Erden*, (b) *Rosestack, Holderblut! — Folksong*. Vienna Boy's Choir with piano accompaniment. 10" imported disc, No. P-R020428, price \$1.50.

This is the best disc of this famous choir we have heard. The reason may be that it was recorded in Europe, for the strident and white tone which characterises their work for Victor is entirely absent. The accompanying piano is well recorded and an excellent balance is maintained.

The *Sandmännchen* takes one side and the second stanza is sung by a very fine alto. The W. F. Bach song and the folk song make a fine pair of companions to it.

**Brahms: 1. Wiegenlied, Op. 49, No. 4 (Cradle Song), 2. Waltz in A flat major, Op. 39.** (Orchestrated by G. H. Lovett Smith) & **Strauss: Perpetuum Mobile, Op. 257.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 10" disc No. V-4435, price \$1.00.

Here we have the "Pops" at their worst. The arranger must have had a brass band complex and the engineers were temporarily deaf. The Cradle Song is guaranteed to knock out the baby and the waltz is for a troop of elephants. The *Perpetuum Mobile* suffers from "strained" strings as well as other complaints.

For a really good *Perpetuum Mobile* the versions by the Vienna Philharmonic conducted by Clemens Krauss coupled with the *Annen Polka* (G-B3149), the somewhat older, is still on the "must" list for music of this type.

## CHOPIN

**Chopin: Ballade No. 1, in G Minor, Op. 23.** Benno Moiseiwitsch (piano). 2 sides, 12" imported disc, No. G-C3101, price \$2.00.

On this disc, which is the second in order of release, Moiseiwitsch gives us his interpretation of the First Ballade. Little is to be said for his interpretation as it is lacking in poetic insight.

Mechanically the recording is not up to that of the Cortot version (V-14561). The tone of Moiseiwitsch is brilliant and cold. Some of the runs in the left hand are blurred and the result is a bit muddy.

**Chopin: Ballade No. 3 in A flat major, Op. 47.** Benno Moiseiwitsch (piano). 2 sides, 12" imported disc, No. G-C3100, price \$2.00.

This is a replacement of Moiseiwitsch's older version of this composition (G-D1370). Great strides have been made in recording technique since the first disc was made and the piano tone is very beautifully reproduced. Moiseiwitsch's playing is lacking in imagination and this disc suffers as a consequence.

**Chopin: Concerto No. 2, in F Minor, for Piano and Orchestra, Op. 21.** Alfred Cortot and Orchestra conducted by John Barbirolli. 8 sides, 4-12" discs. Nos. V-15449/52, in Set VM-567, price complete with album \$8.00.

Last month we had this concerto on the imported HMV pressings. Little more need be said than if you do not already own this interesting concerto you should lose no time in procuring this excellent recording of it. It is good Chopin, superbly played by Cortot and excellently accompanied by Mr. Barbirolli and the orchestra.

**Corelli: Adagio from Sonata Op. 5, No. 5.** See Gluck: *Iphigénie en Aulide—Overture*.

## COUPERIN

**Couperin, François ("Le Grand"):**

**Quatrième Concert Royal.** Merckel (violin), Frécheville ('cello), Cortet (flute), R. Gerlin (harpsichord), directed by R. Désormière. 4 sides, 2-12" imported discs, Nos. OL-51/2, price \$5.00 the pair.

**La Sultane—Sonade en quatuor.** A. Merckel & Blampain (violins), Frécheville & Neill ('celli), I. Neff (harpsichord), (3 sides) & **Le Dodo ou l'amour au berceau.** Frécheville ('cello) & I. Neff (harpsichord), directed by R. Désormière. 1-12" & 1-10" imported discs, Nos. OL-53/4, price \$4.50 the pair.

**Le Parnasse ou L'Apothéose de Corelli.** H. Merckel & G. Alès (violins), Frécheville ('cello), R. Gerlin (harpsichord), directed by R. Désormière. 4 sides, 1-12" & 1-10" imported discs, Nos. OL-57/8, price \$4.50 the pair.

**13e Concert.** (Two 'celli unaccompanied). Mm. Frécheville & Ladoux. 1-12" imported disc, No. OL-59, price \$2.50.

**Le Rossignol en Amour,** (for flute and harpsichord). Roger Cortet & Isabelle Neff & (a) **La Létiville,** (for violin and harpsichord), H. Merckel & I. Neff. (b) **La Juliette,** (for flute and harpsichord). Cortet & I. Neff. 12" imported disc, No. OL-55, price \$2.50.

**La Crouilli ou la Couperinette.** Morel (oboe), Oubradous (bassoon), A. Merckel (viola), I. Neff (harpsichord) & (a) **Musette de Choisi,** (b) **Musette de Taverni.** Morel & Gromer (oboes), Oubradous (bassoon), I. Neff (harpsichord), directed by R. Désormière. 10" imported disc, No. OL-56, price \$2.00.

**Quatre Versets d'un Motet.** (3 sides) "Adolescentulus Sum." Erika Rokyta & Gisèle Peyron (sopranos), La Chorale d'Yonne Gouverné, Maurice Duruflé (organ) and Chamber orchestra directed by G. Cloez. 4 sides, 2-10" imported discs, Nos. OL-60, 92, price \$4.00 the pair.

**Motet—Adolescentulus Sum.** Erika Rokyta (soprano) & Paul Brunold (organ) & *Note sur la Musique Religieuse de Francois Couperin.* Spoken in French by Paul Brunold. 10" imported disc, No. OL-50, price \$2.00.

**Motet—Venite Exultemus Domino.** Erika Rokyta (soprano) Germaine Cernay (mezzo-soprano) and Paul Brunold (organ) & *Note sur la Musique Religieuse de Francois Couperin.* Spoken in French by Paul Brunold. 12" imported disc, No. OL-49, price \$2.50.

Continuing the beautifully recorded series of Mrs. Dyer's Oiseau-Lyre, we have these examples of the great art of Couperin.

The *Quatrieme Concert Royal* is from the collection which was published in 1722. The occasion was as Couperin says in the preface, "for the little Chamber concerts where Louis XIV used to invite me to play almost every Sunday of the year."

*La Sultane* remained unpublished until *Les Editions Oiseau-Lyre* made it available in the complete edition. The work is divided as follows; I—Gravement, II—Gayment-Tendrement (OL-53), III—Gravement-Légèrement-Vivement (OL-54).

*Le Parnasse ou L'Apothéose de Corelli (Musique de chambre)*, is Couperin's grateful acknowledgement of his indebtedness to the Italian master. This *Grande Sonata en Trio* is one of Couperin's greatest works. He was the first to introduce this form into France.

These three works have been excellently recorded by the artists under the sensitive direction of Désormière, also the shorter *Thirteenth Concert*, giving us a greater insight into the greatness of the most illustrious member of this famous family.

The short works on OL-55 and OL-56, are exquisite examples of the intimate Salon music of this period. Listen especially for the beautiful tones of the flute. The harpsichord is not too prominent and the balance with the instruments has been well kept.

The *Quatre Versets d'un Motet*, published in 1703, is one of the best recordings of this kind of music to reach us. The two sopranos divide the work between them and the duet passages are accomplished with élan. In the last section the solo voices are joined by the Choir, slightly in the background, and a beautiful effect is achieved.

The *Adolescentulus Sum* appears on two records; side four of the *Quatre Versets* and again backed by a very well spoken note on the Religious Music of Couperin by Paul Brunold, who is the organist in direct succession, at Ste. Gervais, to Couperin.

The Motet *Venite Exultemus Domino*, beautifully sung by Mmes. Rokyta and Cernay, is also backed by more of Mr. Brunold's remarks. We do not feel that this is a good policy as many who will enjoy the music and artistry will not understand, nor will they care about, oral program notes. Since Mrs. Dyer is aiming at international distribution of these little known masterpieces, why not include a leaflet giving both the original French and a good English translation.

We are indeed fortunate to have such finely recorded and executed examples of Couperin's art. They are all highly recommended.

**Couperin, Pierre-Louis: Romance & Gretry: L'Amant Jaloux—Serenade, Act II.** Villabella (Tenor) with piano and Orchestra accompaniments respectively. C-P17144D. Price, \$1.00.

An excellent disc. Pierre-Louis (B. Paris, 1775), was third in direct line from Francois "Sieur de Crouilly," uncle of Francois "Le Grand." This little song is charming in its simplicity. The Serenade from *L'Aimant Jaloux* is from the original version. The music is of no great importance but both sides are well sung by Villabella the Spanish tenor of L'Opera. He has the necessary intelligence to sing well, and let the composer speak for both.

## DEBUSSY

**Debussy: Arabesque No. 1 in E major, & Arabesque No. 2 in G major.** Walter Gieseking (piano). 10" disc, No. C-17145D, price \$1.00.

Walter Gieseking is one of the foremost interpreters of Debussy. Just before he sailed for Europe he recorded these two popular Arabesques which replace the older disc, (C-68019D). The recording is most satisfactory. The delicate shadings and Gieseking's individual touch have been effectively captured.

**Debussy: Clair de lune.** See Popular Classics.

**Debussy: Sonata for Flute, Viola and Harp.** Marcel Moyse (flute), Alice Merckel (viola), and Lily Laskine (harp). 4 sides, 2-12" imported discs, Nos. G-L1066/7, price \$4.00 the pair.

This Sonata has been available on Decca (D-20085/7), but this new recording is very welcome. Written in 1915 it is in three movements; Pastorale, Interlude and Finale. Originally planned for flute, oboe, and harp, Debussy changed to a viola as the stringed tone blends more sweetly with the others. This is quite apparent in the last movement. The performers give a splendid account of themselves and the recording is excellent.

For those who like the unusual in chamber music we recommend this pair of discs.

**Debussy: Music of Debussy. A Two Piano Recital.** See under Collections.

**Delibes: Lakmé—Ballet, Act 11.** Symphony Orchestra conducted by D. E. Inghelbrecht. 2-10" discs, Nos. C-P17142/3D, price \$2.00 the pair.

Not a new recording but a re-issue from the Pathé lists which have been available these many years as imports.

The recording is of the studio type and lifeless.

The music is quasi-oriental in character.

**Falla, de: 1. Siete Canciones Populares Españolas; No. 2—Seguidilla. 2. Nin: Jota Tortosina & Nin: Malagueña.** Lucrezia Bori (Soprano) and George Cope-land (piano). 10" disc, No. V-1984, price \$1.50.

The standard of criticism for this disc is made difficult for two reasons. The first, should good music and artistry be passed over on account of poor recording? Secondly, why if a recording is done in a dead studio, with the bag of tricks the engineers have at their command today, should we have to put up with the present disc?

The voice is overamplified, the piano must have been out in the hall with a tin cover. Unfortunate is the plight of many lovers of *bel canto*, who like ourselves, know how beautifully Miss Bori sings these lovely Spanish songs. The art is there and if you can overlook the *higher fidelity* enjoyment will be yours.

**Frescobaldi: Gagliarda.** See Bach: Fugue in C minor.

**Gershwin: Contorto in F.** See under Collections.

## GLUCK

**Gluck: Iphigénie En Aulide—Overture** (Wagner Edition) (3 sides) & **Corelli: Adagio** (from Sonata, Op. 5, No. 5) (Transcribed Filippi). Columbia Broadcasting Symphony conducted by Howard Barlow. 2-12" discs, Nos. C-69632/3D, in Set CM-X138, price complete with album, \$3.50.

When the review copies arrived and we played the first side it was immediately apparent that a recording of the first caliber was at hand. The recording is the best that Mr. Barlow and his men have given us. The definition of the orchestra, the clearness of the detail all so essential to the music of Gluck, is a revelation. Music of this type calls for an approach of the utmost simplicity and dignity. Fortunately for us Mr. Barlow approaches this work in the proper spirit. The resulting recording is outstanding in every respect.

The opera *Iphigénie en Aulide* was first performed in 1774 and in 1847 Wagner made the arrangement of the score used here.

The odd side is suitably companioned with the arrangement by Amadeo de Filippi, a young American Composer, of the

*Adagio* from Corelli's Sonata No. 5 from Opus 5.

An outstanding set for recording and interpretation and certain to delight the admirers of the Classic period.

**Granados: Spanish Dance** (arr. Kreisler) & **Brahms: Hungarian Dance No. 11**, in D Minor (arr. Joachim). Yehudi Menuhin (violin) & piano accompaniment by Ferguson Webster. 12" imported disc, No. G-DB3500, price, \$2.50.

Two encore pieces well played and recorded. The violin and piano are well balanced but we think both selections are suffering from a lack of interest, which makes this disc just that much less artistic.

The Spanish Dance is No. 5 in E Minor.

**Grieg: Solitary Traveller, Op. 43, No. 2, Booklet, Op. 62, No. 4, Butterfly, Op. 43, No. 1, Melodie, Op. 47, No. 3.** Eileen Joyce (piano). 12" imported disc, No. P-E11411, price \$2.00.

These *Lyrische Stückchen* of Grieg will always have a certain appeal and when they are played and recorded so beautifully as they are on this disc they almost seem to be great music.

The Parlophone engineers do some of the best recording of the piano we have today. Here they have not let us down and with Miss Joyce's sensitive musicianship co-operating, they have fairly outdone themselves.

The music at best can be termed "parlour," but with such fine recording and playing this is a disc worth investigating.

## HARRIS

**Harris: Sonata for Piano** (3 sides) & **Children's Suite.** Johana Harris (piano). 4 sides, 2-12" discs, Nos. V-12445/6 in Set VM-568, price complete with album \$3.50.

Roy Harris (b. 1898), is of Scotch and Irish parentage and saw the light of day in Lincoln County, Oklahoma on February 12th. At the age of five his parents took him to California and settled in the San Gabriel Valley. Young Harris attended the California public schools, and studied piano, clarinet and pipe organ in Los Angeles. After a period of service in the American Army he returned to the California University and while there a composition for chorus and orchestra attracted the interest of Alfred Hertz, then conductor of the San Francisco Symphony. Acting on Mr. Hertz's advice he abandoned college and concentrated on composing, working by day and studying at night with Arthur Farwell and later with Modeste Altschuler. In 1926 he went to Paris working with Nadia Boulanger and twice was appointed to Guggenheim Fellowships. In 1930 he returned to California and now resides

in Princeton, N. J., where he holds the position of head of the Department of Composition in the Westminster Choir School.

The Sonata was composed in 1928 in Juziers, France, and was given for the first time in the fall of that year in New York. The following spring the Paris premier by Mme. Kabos, who used it on her tour of Europe, took place.

At the first performance in New York it was the subject of great discussion. Paul Rosenfeld and John Tasker Howard being especially warm in their praise of the composer. Mr. Harris says of his Sonata, "The prelude is a study of chord line motifs in rhythmic groups of 2 pulses alternated by rhythmic groups of 3 pulses. The prelude grows in dynamic power to the climax which is a chord line rhythmic motif of eleven pulses 4 - 3 - 4. This motif is the underlying motif of the second movement. "The second movement is a variation study of 2 melodic types: 1) the chord line rhythmic motif of 11 pulses. 2) a free scale line polytonal pastoral style of melody. "The Scherzo is a 3 part form. Part I: A study in 2 voice Fugato. Part II: Free development of the subject. Part III: Return to Fugato in three voices ending in a Cadenza development of the subject.

"The Coda is a dramatic development of the Prelude. All four movements should be played without interruption."

The Children's Suite is in four parts and was written in 1938. "Bells" is a study of Christmas chimes ringing out the traditional church tune "Joy To The World." The second movement "Sad Children" uses the Locrian Scale which is one of the most melancholy of the old church scales. "Happy Children," the third movement, is a study in free asymmetrical rhythms and the fourth and last is entitled "Slumber" which is a little chorale of peaceful mood.

Johana Harris, who is the composer's wife, plays these works with distinction. The piano tone has been faithfully captured and to those who are interested in contemporary music and musicians we recommend this set highly.

**Herbert: Eileen: Thine Alone & Naughty Marietta; I'm Falling In Love With Someone.** Charles Kullman

(Tenor) with Orchestra 10" disc, No. C-17141D, price \$1.00.

Two popular songs by the late Victor Herbert well sung by Mr. Kullman. The excess of expression should be left for the operatic stage and not included in a disc of this type. Both the artist and the accompanying orchestra have been well recorded.

**Hildach: Wo Du Hingehst, Da Will Auch Ich Hingehen.** See Jansen: Lehn' Deine Wang' An Meine Wang'.

**Jensen: Lehn' Deine Wang' An Meine Wang' & Hildach: Wo Du Hingehst, Da Will Auch Ich Hingehen, Op. 8.** Elisabeth Schumann (Soprano), with piano accompaniment by Leo Rosenek. 2 sides, 10" imported disc, No. G-DA1663, price \$2.00.

Mme. Schumann's admirers will be delighted with this disc. The material is so unworthy of her art, that we do not recommend it unless you must have every disc this charming artist makes. The recording is excellent.

## LISZT

**Liszt: Concerto No 1, in E flat major.** Emil Sauer (piano) with Orchestre de la Société des Concerts du Conservatoire, Paris, conducted by Felix Weingartner. 6 sides, 3-12" discs, Nos. C-69626/8D in Set CM-371, price complete with album \$5.00.

This popular and tuneful concerto was given the title of "Triangle" by Hanslick, a noted critic and writer on music of the last century. It was composed in 1848 and had the first public performance with Liszt at the keyboard and Berlioz conducting, at Weimar on February 17th, 1851. The use of the triangle in so prominent manner in the second movement was an innovation.

This recording is interesting for it marks the debut of Emil Sauer, one of the few surviving pupils of Liszt, on the Columbia lists, giving us a superior reading. Sauer was born in Hamburg, October 8th, 1862, and for more than a generation his name has been an honored one on the roll of the great pianists.

We might say that, with Sauer's interpretation, this old war horse gets the best treatment it has ever received on discs, in this recording. The balance between the soloist and the orchestra is excellent while piano tone has not been sacrificed for volume. The orchestra plays well but the attack is not as clean as we like. Each choir is clear and in the tutti passages the definition is excellent.

Walter Gieseking has given us a very good account of this concerto on CM-X17. Comparing these two versions we find that we like the piano tone of Sauer better and he gives a more lyric reading. The piano tone is exceptional. Listen especially for the continued trill of the right hand in the first part of the second movement. We can recommend this set and will be pleased to hear more of this eminent artist.

## MATHIEU

Mathieu: (a) Etude sur les Touches Blanches, (b) Etude sur les Touches Noires, (c) Dans la Nuit & (a) Etude sur les Touches Blanches et Noires, (b) Les Abeilles Piquantes, (c) Danse Sauvage. André Mathieu (piano). 2 sides, 12" imported disc, No. BAM-26, price \$2.50

André Mathieu was born in Montreal, Canada, on the 18th of February, 1930. His father is director of the Canadian Institute of Music and his mother a concert violinist. At a very early age he showed interest in the piano and at four he started composing. When six years old he made twenty concert appearances in Canada and played his own concerto for piano and orchestra. Going to Paris, where the family have resided for the past three years, young André has progressed in his development to a remarkable degree. The Paris press have been most enthusiastic over this young prodigy comparing him to the young Mozart.

Emile Vuillermoz writing in the *Excelsior* said, "Not an harmonic error, not a fault in writing, and a prodigious ingenuousness in the domain of pure music." March 27, 1939.

The compositions on this disc were written at the age of four and five. They are not of great weight but are very interesting. *Les Abeilles piquantes* is said to have come from an actual encounter with a swarm of bees, while *Danse Sauvage* is the young composer's reaction to an Indian war dance.

The technique of the young player is remarkable. We know of many celebrated artists who have not the command of the keyboard that this boy of nine has.

The recording is excellent, a good tone and good interpretation.

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Mendelssohn: Three Folk Songs. See reverse side, Schumann: Zigeunerleben.

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Milhaud: Scaramouche. Suite for Two Pianos. Marcelle Meyer and Darius Milhaud. 2 sides 12" imported disc, No. G-DB5086, price \$2.50.

Here is a novelty off the beaten track. Composed for the Paris Exhibition of 1937, it is in three movements: Vif, Modéré, and Brasileira, spiced with the bizarre humor of Milhaud. Just the kind of music for a brief respite from the Classics. The first movement and the last are gay, separated by a tender middle section.

The recording is excellent, the artists play with great abandon, a well recommended disc for those with a sense of humor.

## MOZART

Mozart: Motet—Exsultate Jubilate, K. 165. Erika Rokyta (soprano) with Orchestra. 4 sides, 2-12" imported discs, Nos. OL-38/9, price \$5.00 the pair.

A great many music lovers will recognize this as the complete work from which Deanna Durbin used the last section to such good advantage in her first film. The last section the popular Alleluia is frequently sung as an encore. Mozart composed this work in Milan in 1773, for the famous male soprano Rauzzini, when he was seventeen years old.

The Motet is in three sections; *Allegro*, *Andante* and *Alleluia*. The style can hardly be called religious, patterned more after the operatic, it is none-the-less interesting. Miss Rokyta, who has written the cadenzas used in this recording, sings this difficult music with fine spirit and fresh warm tone. Her lack of emotion is not noticeable here. Indeed this is the best recording we have had from her to date. Her high notes show off to good advantage and there are some exceptionally well executed passages.

The accompanying orchestra and organ are well recorded and balanced. There is only one place where the orchestra is too prominent and that is at the end when the final high C suffers.

The only complete recording of this beautiful Motet, which is available, and no lover of good singing or Mozart can afford to miss. A pair of records to be treasured.

Mozart: Psalm "De Profundis," K. 93. Chorale Felix Raugel directed by F. Raugel & Graduale "Laudate Dominum," Anh. 115. Erika Rokyta (Soprano) with Orchestra and Choir directed by Felix Raugel. 12" imported disc, No. OL-48, price \$2.50.

The *De Profundis* was written in the summer of 1771 in Salzburg and is a setting of Psalm 129. The scoring requires two violins and organ with the choir. The singing is excellent a very live and not too full tone is achieved without sacrificing clarity or good balance. The *Laudate Dominum* is listed in the Köchel catalogue as one of the doubtful compositions. This is a beautiful melody, of simple design. The solo voice, first alone, then soaring over the full choir and orchestra giving a feeling of being in a Cathedral rather than hearing a recording. The execution of both the soloist and the choir is of the best. The voice of Miss Rokyta is specially suited to music of this kind which does not make emotional demands. As said before the clarity of the recording is outstanding and the collector of the lesser known Mozart can not afford to pass this record by.

Mozart: Quartet No. 1, in G major, K. 80. & Quartet No. 13, in D Minor, K. 173—Minuetto (only). The Kreiner Quartet. (S. Shulman, Violin; Gingold, Violin; Kreiner, Viola; A. Shulman, 'Cello.) 3-12" discs, Nos. V-12107/9 in Set VM-393, price complete with album, \$5.00.

This Quartet was started in Lodi in 1770 at which time the first three movements were written. Not until either 1773 or the early part of 1774 was the last movement set on manuscript. The four movements are: *Adagio*, *Allegro*, *Minuetto* and *Allegro vivace*. We have heard quartets of Mozart which we have liked better and the present organization is not helped by Victor's typically "dry" recording. The ensemble is none too good. The first violin predominates, while some passages are blurred.

The Minuetto from K.173 does not fare any better.

**Mozart: Sonatas for Organ and Strings. K. 145, in F. Major & K. 329, in C Major.** Noelle Pierront (Organ) with Orchestra conducted by Ruggero Gerlin. 2 sides, 12" disc, No. C-P69625D, price \$1.50.

Columbia now makes this valuable addition to the Mozart repertory available for domestic *Amateurs de Musique*. Recorded in Paris, on the Gonzales organ of Mme. Gouin's Salle de Musique, by Pathé.

The recording faithfully captures this "Modern" old organ's delightful tonal characteristics and the accompanying string orchestra gives Mlle. Pierront excellent support. A disc of unusual merit.

**Nin: Jota Tortosina.** See Falla, de: *Seguidilla*.

**Nin: Malagueña.** See reverse side. Falla, de: *Seguidilla*.

## PORTER

**Porter: Suite for Viola Alone.** Quincy Porter (viola). 2 sides, 12" disc, No. NMQR-1512, price \$2.00.

The first performance of this Suite was in Paris, in the Salle Chopin, in 1931, by the composer. Written when the composer was working on his Guggenheim Fellowship in 1929 and 1930.

The Sonata is in four movements, intended to be played without pause: *Lento*,—*Allegro furioso*, *Larghetto espressivo*, *Allegro spiritoso*. The *Lento* is in the nature of a recitative, which takes into consideration the typical tone colors of the various strings, both singly and in combination. It is lyrical in character with a complex melodic line.

The second part, *allegro furioso*, is based on a figuration in triplet rhythm, almost completely in double stops, which works up in intensity to a climactic point, and returns to an ending as soft as the beginning. The *larghetto espressivo* is made up of long single lines of melodic motion, which are given unity by the recurrent, though varied, use of the main design. The *allegro spiritoso*, which finishes the work is based on the working out of a rhythmic figuration, in continuous 16th notes like a perpetual motion.

Hermann Scherchen said of this composition at a recent festival of American Music, "Quincy Porter's Suite for Viola Alone belongs with the best compositions which the

new music has produced for string instruments. This work makes use of an independent, skillful technic of expression, and not only captivates us musically, but also successfully avoids all the monotony of the sound of the viola when it is solely dependent upon itself."

The composer's execution of this composition is excellent. The rich tone of the viola has been well recorded. A disc for the collection of new music.

## PROKOFIEFF

**Prokofieff: Peter and the Wolf, (An Orchestral Fairy Tale), Op. 67.** Boston Symphony Orchestra, Serge Koussevitzky conducting with Richard Hale, Narrator. 6 sides, 3-12" discs, Nos. V-15442/4 in Set VM-566, price complete with album \$6.50.

During the past season the Bostonians featured this work on their programs and New York heard it for the first time at their "Concert Extraordinaire" at Carnegie Hall. Since then there have been many requests for a recording of this work which was composed for a children's concert in Moscow on May 2, 1936. It is to be played at the Berkshire Festival at Stockbridge, Massachusetts, and no doubt we have this fact to recognize for this timely release.

Like its predecessor *Lieutenant Kije* (VM-459), it is a jovial and rollicking composition, which makes no bones about being profound. True many of our "ultra" musical friends turned their noses up at *Lieutenant Kije*, but we feel certain that many will get a good laugh and considerable enjoyment out of this tune-full tale. Some will recognize the fact that a few "program" composers are taken for what is termed a ride.

The musical themes are well developed and used with great cunning. The theme assigned to Peter, a bright and jovial tune, which might be interpreted as good triumphing over the "evil" wolf, with the unfortunate duck quacking softly inside, brings the score to a hilarious end.

The narrator, Richard Hale, deserves praise for the very intelligent handling of the "program notes."

The recording is one of the best of the Boston series, the instruments being faithfully recorded, an excellent balance between the narrator and the orchestra and a full range carefully guided by Dr. Koussevitzky make this an outstanding set.

**Sarasate: Danses Espagnoles, Nos. 3, 4 and 6 & Danse Espagnole, Op. 37.** Ossy Renardy (violin) with Walter Robert (piano). 4 sides, 2-12" discs, Nos. C-69621/2D in Set CM-X134, price complete with album, \$3.50. **No. 3—Romanza Andaluza, Op. 22, No. 1 & No. 4—Jota Navarra, Op. 22, No. 2** (C-69621)

**No. 6—Zapateado, Op. 23, No. 2 & Adios Montanas Mias, Op. 37.** (C-69622)

Ossy Renardy, who is making a number of appearances with the summer orchestras, very capably assisted by Walter Robert, combine talents in this album of violin display pieces. The recording is excellent. Several points of the recording must be spoken about. The *en rapport* of the two artists first of all is a model for other recording artists to note. The Balance between the piano and the solo instrument is the best we have heard, while the most delicate pizzicato is recorded with true color, to say nothing of the harmonics. Will Victor please take note?

Renardy plays with a fine dash and *vivre* in these Dansas, and in passing let it be noted that *Adios Montanas Mias* is recorded for the first time.

## SCARLATTI

Scarlatti: Sonatas. Robert Casadesus (piano). 6 sides, 3-12" discs, Nos. C-69634/6D in Set CM-372, price complete with album \$5.00.

Sonata in D major, L.465 & Sonatas; (a) in E Minor, L.22, (b) G major, L.486 (C-69634D)

Sonatas; (a) in B Minor, L.449, (b) in G major, L.387 & (a) in D Minor ("Pastorale") L.413, (b) G major, L.487. (C-69635D)

Sonatas; (a) in D major, L.463, (b) in A major, L.395 & (a) D major, L.411, (b) in B Minor, L.263. (C-69636D)

There are some who say that a piano is entirely out of place in music of this kind. Have they heard these discs? No, well then with an artist of the stature of Casadesus, who is almost neglected on the domestic lists, to play and the recording of such a superior quality, their objections would be overruled.

We have long known Casadesus as an excellent interpreter of Mozart, now he gives us an even better account of himself in these Sonatas. They cover a wide emotional range and his excellent musicianship enables him to meet all their demands. The L.465 in D major is the biggest of the group and is quite purposeful in manner, while the Nos. 22 in E Minor, and No. L.468 in G major, are gems on a smaller scale.

Of this collection of eleven Sonatas only four have been done before. They are; L.463 in the Scarlatti Society, L.487 by Horowitz, L.413 by Landowska, and also by Friedmann and L.449 by Iturbi. This is a happy state of affairs for which we are thankful. The recording is superior as we have said, every nuance faithfully captured, the flawless execution of the artist, make this an outstanding contribution for both the musician and the music lover.

The numbers are of course from the Longo Collection.

## SCHUMANN

Schumann: Romances Op. 94, No. 1 in A Minor, No. 2 in A major. Henri Temianka (violin) and Franz Reizenstein (piano) 12" imported disc, No. P-E11412, price \$2.00.

This marks the debut on discs of No. 1 in A Minor, the A major having been recorded many times before. They are from a set of three which Schumann wrote for oboe, but a clarinet, violin or 'cello may be used as Schumann made optional parts.

The violinist, Temianka is the concert master of the Scottish Orchestra of Edinburgh, plays with a nice but sweet tone and good sense of rhythmic values. The piano part is of more importance than a mere accompaniment and the two artists collaborate well. A well played and recorded disc of the romantic school.

Schumann: *Zigeunerleben*, Op. 29, No. 3 & Mendelssohn: Three Folk Songs; (a) *Entflich mit mir*, (b) *Es fiel ein Reif*, (c) *Auf ihrem Grab*, Op. 41, Nos. 2, 3, 4. Chorus of the Berlin State Opera with piano accompaniment. 12" imported disc, No. P-E11404, price \$2.00.

All of these songs appear on discs for the first time. They are well sung and recorded with an excellent balance of the voice parts. The *Zigeunerleben* shows off to advantage the bass and tenor sections. The accompaniment on this side adds a tambourine and triangle to the piano.

Sibelius: *Finlandia*. See Popular Classics.

Sibelius: *Valse Triste*. See Popular Classics.

## WAGNER

Wagner: *Rienzi-Overture* (3 sides) & *Tannhäuser-Einzug der Gäste (Grand March)*, Act 11. (1 side). Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs, Nos. V-12447/8 in Set VM-569, price complete with album \$3.50.

Two well known operatic war horses which have been available in England for quite some time by this orchestra now make their appearance domestically.

The "Pops" always get full bodied recording and most times not to the advantage of the composition which is being played. This month the fullness is not objectionable in the *Rienzi Overture* which comes from the period when Wagner was influenced by the prevailing taste of the day. The music smacks of Meyerbeer and also has some strong influences of Italian and French origins.

The recording is about the best we have heard from this orchestra and Mr. Fiedler's reading is well conceived. All is not so well with the *Einzug der Gäste*. Here we

have competition from Sir Thomas Beecham and the London Philharmonic (C-69327D). Fiedler's reading is quite pedestrian while Sir Thomas and his men sound as though there was to be a party. The comparison of these two readings also brought out a much more beautiful orchestral tone, more silken strings and finer definition, in the Beecham disc.

**Wagner: Siegfried Idyll.** London Philharmonic Orchestra conducted by Felix Weingartner. 4 sides, 2-12" discs. Nos. C-69637/8D in Set CM-X139, price complete with album \$3.50.

Of the numerous recordings of this work we like this the least. A heavy and unimaginative reading is not suited to this composition. The orchestra is well recorded but for all of that our preference is for the Meyrowitz reading CM-X73.

**Wagner: Tannhäuser—Einzug de Gäste.** See Wagner: *Rienzi—Overture.*

## WALTON

**Walton: Piano Quartet.** (7 sides) & **Beethoven: Piano Quartet in D, No. 2.** (1785).—Rondo. Reginald Paul Piano Quartet. (R. Paul—piano, G. Stratton—Violin, W. Forbes—viola, J. Moore—'cello). 4-12" imported discs, Nos. D-X238/41, price complete with album, \$9.50.

This piano quartet of Walton was composed between his sixteenth and seventeenth years (1918-1919). The report of the Carnegie Trust, under whose auspices the work was published in 1924, speaks of the composition as "Clear and transparent in texture, restrained in feeling, well written throughout, and rising at moments of climax into a strain of great beauty and nobility. It is a work of real achievement."

The technical virtuosity which has gone into the writing is of a vital and dynamic character. *The Gramophone* in speaking of this work says, "Plainly enough there is not perfect fusion between the matter and manner. The chief melodies (except the first one of the slow movement) are folk song-like in character, paying homage, perhaps, to the influence of Vaughan Williams and also to Butterworth and Grainger. But their harmonic clothes are those, very often, of contemporary musical language as spoken on the continent, and the result is not always convincing."

It is in four movements: *Allegremente*, *Allegro Scherzando*, *Andante tranquillo*, and *Allegro molto*. The first movement opens with the violin giving out the tune over a bare fifth on the 'cello. The second movement leaves some doubt as to the correctness of the composer's use of a fugal exposition in a Scherzo. The third movement is more romantic in character with a trace of orientalism, while the last movement has one theme which is very similar to the grindstone chorus of Puccini's *Turandot*, which was written much later, and ends with a well developed fugue.

The performance could hardly be bettered. There is on the whole an excellent balance between the instruments, and the recording is very clear.

**Verdi: La Forza de Destino. Me pellegrina, Act I. & Madre pietosa, Act II.** Eugenia Burzio (Soprano), with piano accompaniment. (Recorded in 1910). 10 3/4" disc, No. P-PO136, price \$2.00.

A soprano, much celebrated in the European Lyric Temples for her dramatic singing. Eugenia Burzio is none too well represented on this disc, one of the *Famous Voices Of The Past* series. The recording is acoustic, of course, and is a good one, but the lady is none too sure of her attack, her quality is uneven with some shrill notes, possibly a forerunner of the present day Italian standards. There are better examples of her art in the vaults of the Italian Odeon Company.

## POPULAR CLASSICS

**Sibelius: Finlandia, Op. 26.** Victor Symphony Orchestra. 12" disc, No. V-36227, price \$1.00.

**Sibelius: Valse Triste (From "Kuolema"), & Debussy: Clair de Lune ("No. 3 from Suite Bergamasque").** Victor Concert Orchestra. 12" disc, No. V-36228 price \$1.00.

Quoting from the *Victor Record Review*, "Played by-splendid new orchestras, assembled exclusively for Victor Records, and enlisting the services of the very cream of American orchestral players. . . . Directed by a conductor of the first rank. . . . Latest Higher Fidelity methods." Sorry, there must be some mistake. The words quoted could never have been written, even with the wildest stretch of imagination, about the two discs listed above. To be so enthusiastic about some of the poorest recording and total lack of interpretation is a poor sales argument. Who arranged the *Clair de Lune*? Why an anonymous conductor(?) with no temperament? Why?

In the interests of those who have a limited budget for records may we suggest the following: *Finlandia*, by Sir Thomas Beecham and the London Philharmonic on C-69180D which costs only 50c more or \$1.50. Here you have one of the best recordings both from a technical and interpretative angle. *Valse Triste* by the Queen's Hall Orchestra conducted by Sir Henry Wood, (D-20220), for only 50c, and if you must have *Clair de Lune* orchestrated, there is Stokowski's excellent arrangement by the Philadelphia Orchestra with Stokowski conducting on V-1812 at \$1.50.

## FOLK MUSIC

American Negro. Sometimes I Feel Like A Motherless Child (arr. L. Brown) & I Don't Feel No-Ways Tired (arr. Burleigh). Marian Anderson (Contralto) with Kosti Vehanen at the piano. 2 sides 10" disc, No. V-1982, price \$1.50.

Two more Spirituals for the admirers of Miss Anderson. Recorded in Europe, which means a good balance between voice and piano, they are sung with great simplicity.

## ROUMANIAN

"Flute de Pan." Doina Roumaine, Melodie Defendue, Steluta and Sarba Lui Pompieru Si Sarba Lui. Played by Fanica Luca (pipe of Pan), with Orchestral accompaniment. 4 sides, 2-10" imported discs, Nos. PAT-PA1452/3, price \$3.00 the pair.

A relisting of these records is necessary because of this artists appearances at the Roumanian Pavillion at the World's Fair. Originally reviewed in the December 1938 Record Supplement, nothing more need be said.

## RUSSIAN

Manikin: Song of The Needy Pilgrim & Traditional: Arise Red Sun. Fedor Chaliapin (Bs) with the Afonsky Choir and Balalaika Orchestra. 10" disc. No. V-1983, price \$1.50.

An excellent little disc of the great Chaliapin singing two of the most popular items of his repertoire. The voice is excellent and the recording is much superior to that of his last disc, V-15422, which suffered from bad microphone placement. He is joined by the Afonsky Choir and a Balalaika Orchestra which add to the effectiveness of this contribution.

## THE SPIRIT OF YOM KIPPUR

The Spirit of Yom Kippur. Henry Gideon and the Gideon Ensemble. 5 sides, 3-12" discs, in album, price \$6.00.

The Spirit of Yom Kippur originally was a radio program emanating from Boston. The response to this program was so great that the above set of records was made. The parts are as follows:

Part I—Kol Nidre, Part II—Ki Vayyom Hazeh and Yigdal, Part III—Unsane Tokev, Part IV—El Mole Rachamim, and Part V—The Confession.

These records are well recorded, unusually clear with a fine balance.

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Dinah & Sweet Sue, 101.

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I Got Rhythm & Tiger Rag, 103.

Honeysuckle Rose & Nobody's Sweetheart, 104.

Marie & Limehouse Blues, 105.

At Sundown, & Some of These Days, 106.

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## COLLECTIONS

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Fêtes (from Nocturnes) (D-23088)

Played by Jacques Fray and Mario Braggiotti. 8 sides, 4-10" discs, Nos. D-23085/8 in Set D-52, price complete with album and booklet, \$3.50.

An interesting collection of Fray & Braggiotti's own arrangements of these selections. The recording is good and the playing is excellent.

**Gershwin: Concerto in F.** Paul Whiteman and His Orchestra with Roy Bargy at the piano. 2-12" discs, Nos. D-29056/7, in Set D-57, price complete with album and booklet, \$2.50.

A popular priced version of one of Gershwin's more serious works. The interpretation and recording is all that one could ask for. Especially good is the balance between the soloist and the orchestra. The surfaces are more quiet in both this and the set above than is customarily the case.

#### La Musique au Vatican.

Effective with this issue, the prices of the SEMS discs will be: \$2.50 for the 12" discs, and \$2.00 for the 10" disc, listed in the July Supplement at \$2.00 and \$1.50.

## POPULAR ALBUMS

**Salon Music—Vol. 2.** Decca Salon Orchestra directed by Harry Horlick. 5-10" discs, Nos. D-2587/91 in Set D-58, price complete with album and leaflet, \$2.25.

Including: *None But The Lonely Heart* (Tchaikowsky & Lullaby (Brahms) (D-2587). *Barcarolle* (Offenbach) & *Chinese Lullaby* (Bowers) (D-2588). *Indian Love Call* (Friml) & *The Sweetest Story Every Told* (Stults) (D-2589). *Souvenir* (Drdla) & *Serenade* (Moszkowsky) (D-2590). *Berceuse* (Goddard) & *Valse Bluette* (Drigo) (D-2591).

**More Old Time Dances.** Byron Wolfe and His Orchestra. 5-10" discs, Nos. D-2651/5 in Set D-56, price complete with album, \$2.25.

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Including: *Betty and Dupree*, *Arkansas Blues*, *Mama Doo-Shee*, *Down Home Blues*, *Hey Lawdy Papa*, *Low Down Blues*, *You Don't Know My Mind Blues*, *Gulf Coast Blues*, *Graveyard Blues* and *Oh Daddy Blues*.

**Tap Dancing.** A Collection of Special Recordings. Played by Russ Morgan and His Orchestra. 8 sides, 4-10" discs, Nos. D-2546/9 in Set D-55, price complete with album and leaflet, \$1.90.

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**John Charles Thomas**, baritone with piano—C. Hollister.

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**Kenny Baker**, tenor with orchestra—N. Finston.

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